CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

4832

250 YEARS OF JAIPUR

Exhibition of Dhundhar Painting

From Raja Man Singh to Sawai Man Singh

Organised by

Jaipur Adhai Sati Samaroh Samiti

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Library
81/XII

This exhibition has been organised
by
Jaipur Adhai Sati Samaroh Samiti
in
Collaboration with the Rajasthan
Lalit Kala Akademi
On the occasion of the
250th year of the foundation
of
The Jaipur City

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

EXHIBITION COMMITTEE

1. Shri Megh Raj Mukul
2. Dr. Satya Prakash
3. Kumar Sangram Singh (organiser)
4. Shri Kripal Singh Shekhawat
5. Shri Ram Gopal Vijaivargiya
6. Shri S. M. S. Bhatnagar
7. Shri Sumahendra
8. Shri S. H. Kazi
9. Dr. A. K. Das
10. Shri Virendra Saxena
11. Shri Vidiya Sagar Upadhaya
12. Shri Ghanshyam Bhai
13. Miss Terway
14. Smt. Rekha Bhatnagar
15. Smt. Lorna Danial
16. Smt. Chandrawati Sharma (Convener)
17. Bipan Behari Saxena (Co-convener)

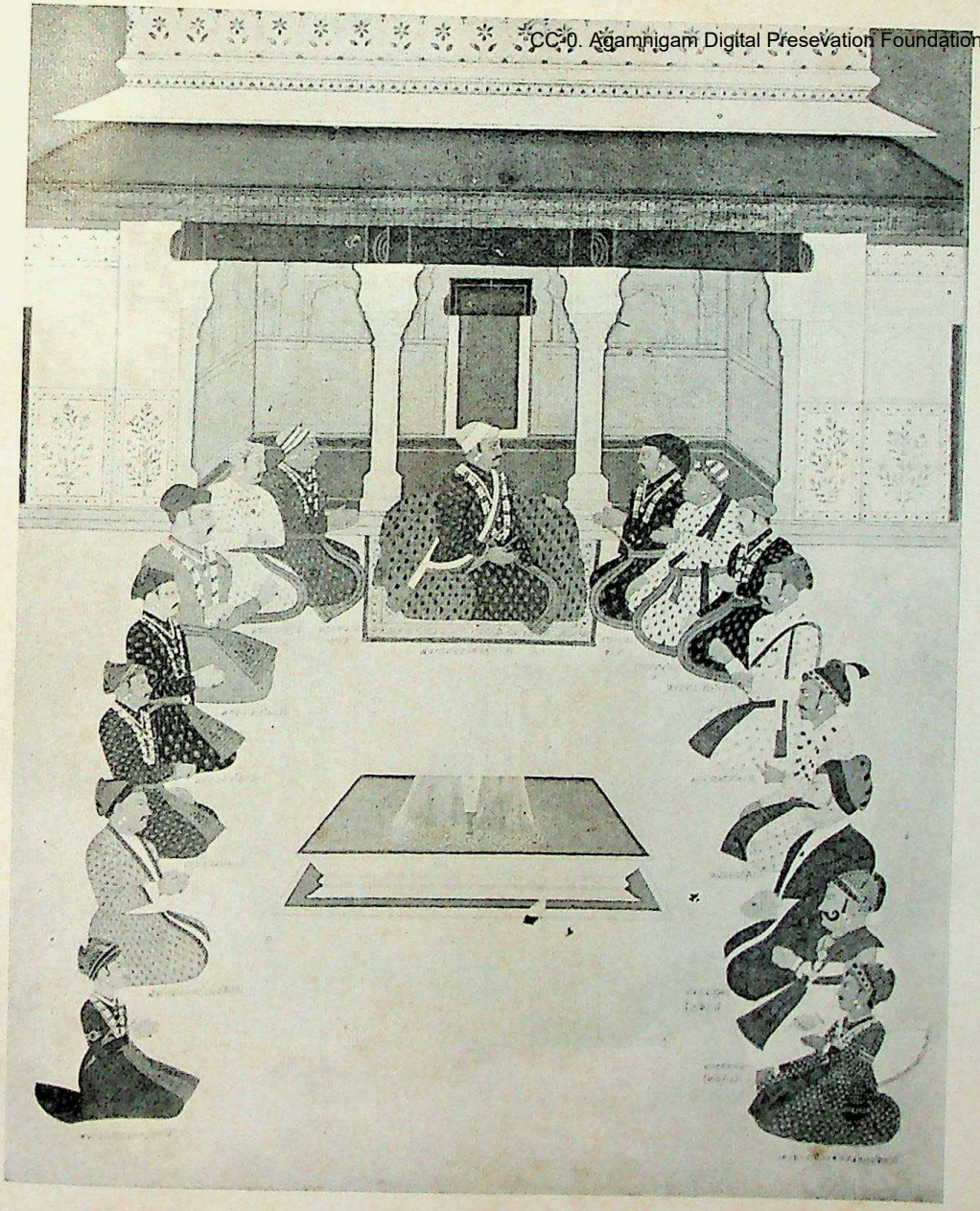
State Museum Library Lucknow
4832

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The founder of the City of Jaipur
Maharaja SAWAI JAI SINGH Ist
(Kumar Sangram Singh collection)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



MAHARAJAS OF AMBER & JAIPUR

Sawai Jai Singh II

Sawai Ram Singh

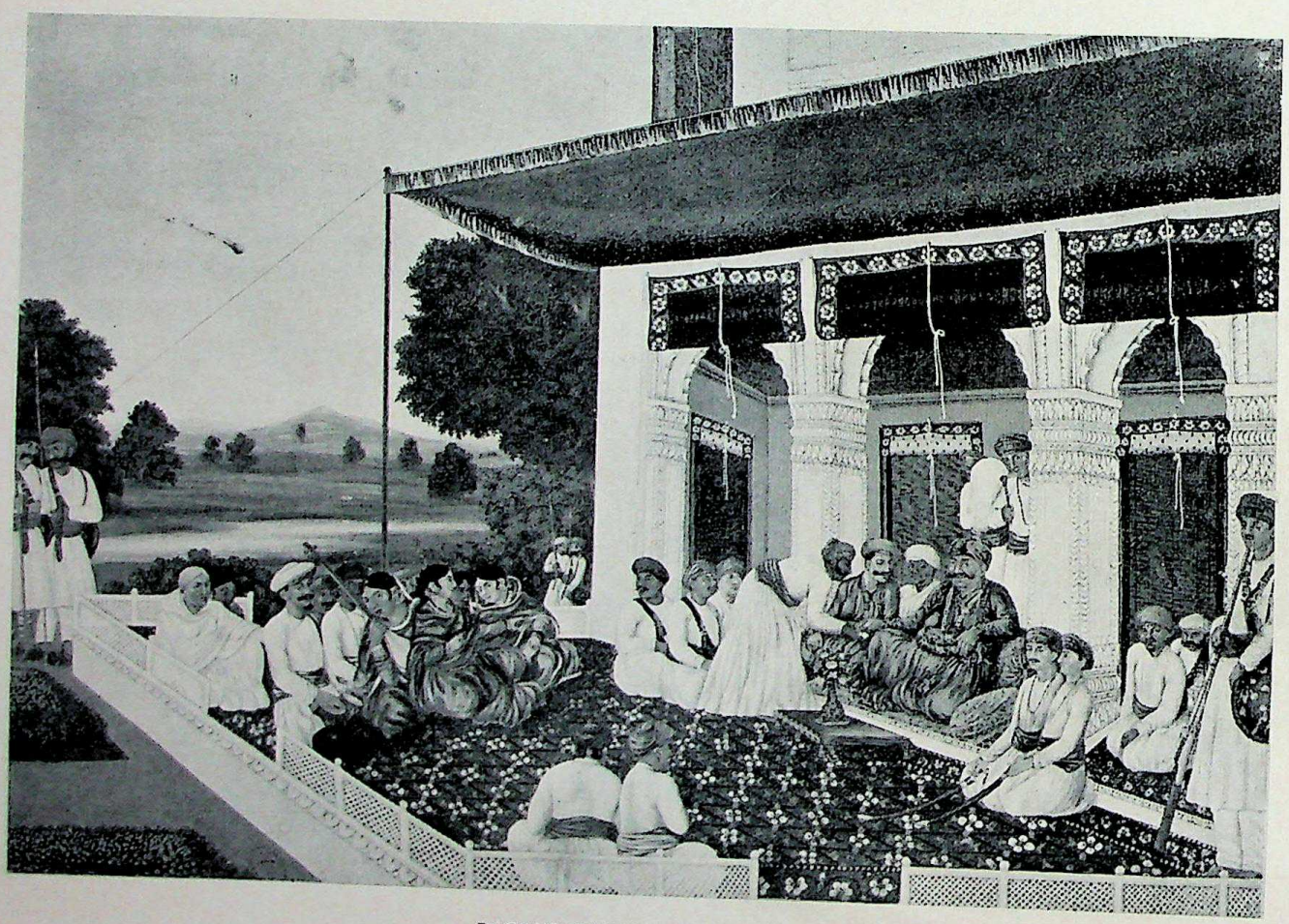
Sawai Madho Singh

Sawai Man Singh

Exhibit No. 42

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 45



BASANT PANCHAMI MEHFIL
C-1825 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DHUNDHAR PAINTING

KUMAR SANGRAM SINGH of Nawalgarh

The Kachawaha Rulers of Amber are from the Solar Dynasty of King Ram Chandra of Ayodhya and were the forefathers of the Maharajas of Jaipur. They were great patrons of art, architecture and literature. The rulers of Amber who gained prominence in the above mentioned fields were Raja Bhagwant Das, Raja Man Singh, Mirza Raja Jai Singh and Sawai Jai Singh. The other qualities possessed by them were that they were builders of Kingdom, shrewd politicians and diplomats and able and daring army commanders.

They were entirely responsible for the construction of the majestic palace of Amber which overlooks from a hill top, a beautiful water tank and a well laid out pretty garden. In this palace are the Diwane-ai-aam, Shish Mahal and the charming Ganesh Pole with floral motifs. The entrance has remains of figurative wall paintings, the 'Bhojan Shala' has the painting on wall of the Awtars and also depict the places of Hindu pilgrimage. The recently discovered paintings under the white-wash throw some interesting light on various phases of art execution at the time of Raja Man Singh. The Jagat Siromani temple built during Raja Man Singh's reign, in the memory of his eldest son Maharaj Kumar Jagat Singh, is a fine piece of Rajput temple architecture. About a mile from the above fort are situated, on the right side of the road, the cenotaphs (chattris) of the late

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Rajas of Amber. In one of these, which is believed to be that of Raja Bharmal, are very nice murals painted directly on stone around its ceilings and are supposed to be good examples of the provincial Mughal period between 1600-1615. Similarly, a place popularly known as the Mughal Garden at Bairath, a small, very old and a historical town between Jaipur and Alwar, has some important large size frescoes. The male figures have been shown with "Atpatti Puggries" and "Jamas" with four points, thus proving the period to be either that of late Akbar or early Jehangir, but in provincial Mughal technique and style.

The other important early works, on walls, are found at Mauzamabad, the birth place of Raja Man Singh. These are in the building in which the Raja was born, they are in a bad state of preservation and now fading away.

Only a few miniatures of Raja Man Singh period are traceable and they are also in the folk style as seen in the murals and frescoes stated and explained earlier. The next important period in the painting is the reign of Mirza Raja Jai Singh. Bihari Das was his Poet Laureate. Unfortunately these works are rarely available and these too are in the same folk style with a dominating Mughal influence. The only artist known of his court is Mohan Das (1650-75 A.D.).

Mohommad Shah, the court painter of Maharaja Sawai Jai Singh I (1699-1743), had illustrated a manuscript, on Krishna, which has been broken up by unscrupulous art dealers and has been scattered all over the country. During the reign of this important Maharaja many outstanding achievements took place. He enlarged his atelier and the style of painting changed from folk and crude to a refined and an independent style from provincial Mughal yoke to Amber and many Raga-mala sets were sumptuously prepared. The city of Jaipur was

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 1

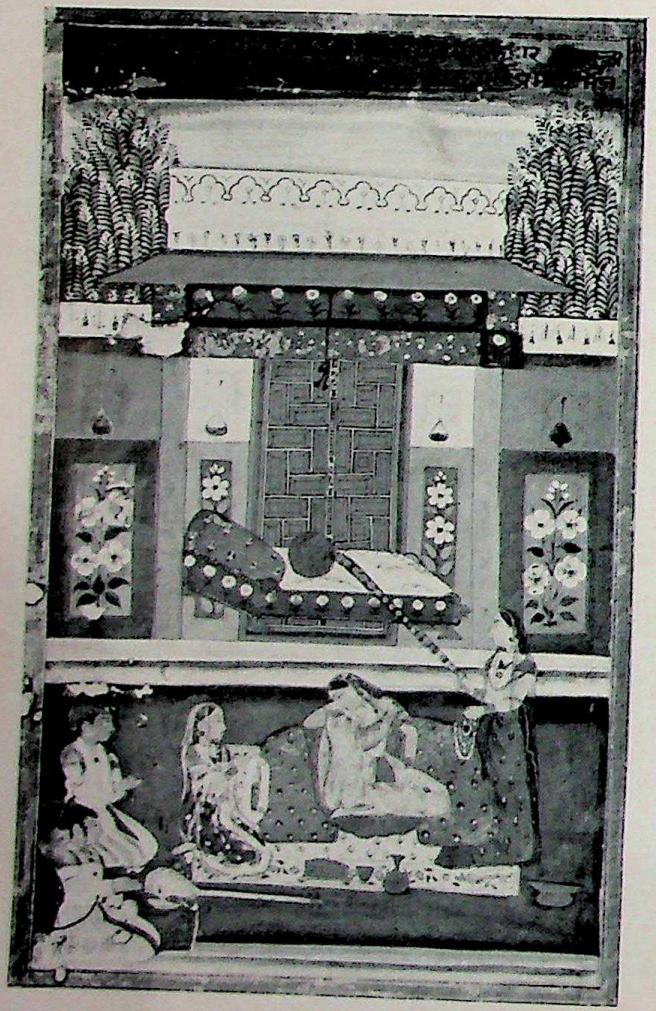
BADSHAH & BEGUM
C-1615 A.D.

Exhibit No. 2

PANCHAM RAGINI
C-1650 A.D.

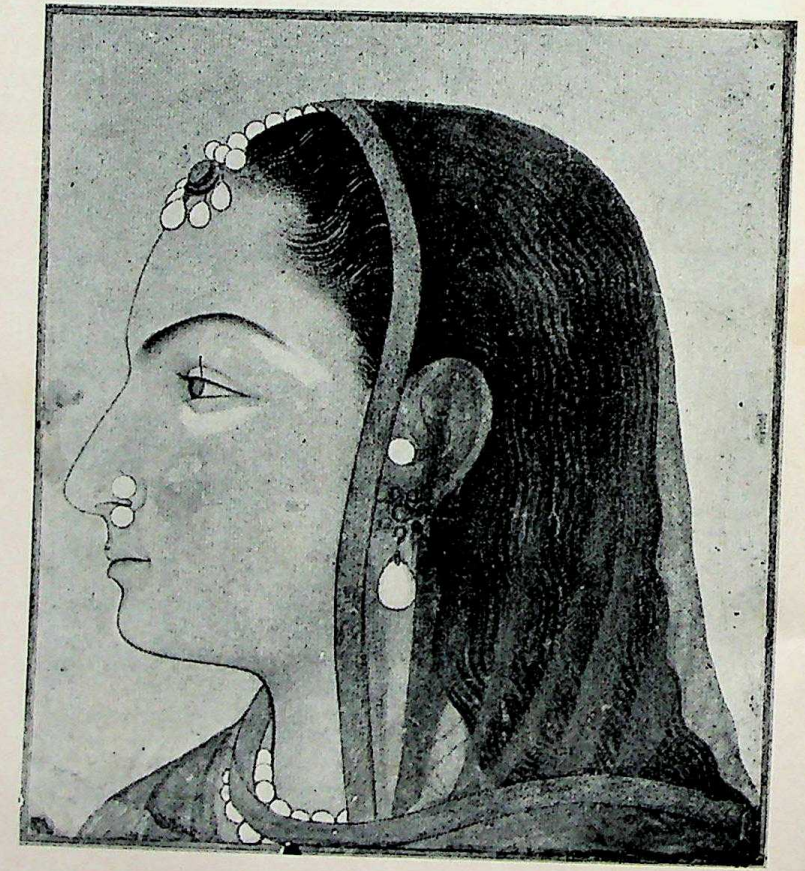
Exhibit No. 8

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



PATMANJARI RAGINI
C-1700 A.D.

Exhibit No. 9



A RAJPUT LADY
C-1725 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

systematically and scientifically planned, based on Hindu Shastras. The foundation-stone was laid on the 18th November, 1727. Vidyadhar Bhattacharya was the chief and the able town-planner of the famous Maharaja. The palaces of Jaipur and other buildings were constructed; competent craftsmen and artisans were invited and employed from all over the country to settle down in the new capital of the Kachawaha rulers of Amber. The astronomical observatory was built with the able guidance of the Maharaja and renowned Samratji, a part of the Chandra Mahal palace was constructed and the Jai Niwas Gardens, which was laid out already much earlier; and later the fountains, pavilions and Tal-katora tank, portions of the Nahar Garh fort were erected; the Sisodiniji's Mahal and terrace garden was planned and came into existence in the romantic surroundings. The Maharaja employed scholars and men of fame and had a group of nine eminent persons known as his nine courtiers or gems, that is, "Nava Ratanas" like those which Emperor Akbar had at his court. He also established a big state, when the emperors at Delhi were weak and useless and even brought Shekhawati (Ilaka Gair) under his subjugation by force. Some of his wrong policies and agreements brought hell and ruin to Jaipur's exchequer through the Marathas and Mewar. A great man can also commit mistakes and follies without any bad intention. Therefore, he died as an unhappy man. Even then, he was an able ruler, a good and able person and has left his name behind in the annals of Indian history. He shall always be remembered for posterity by not only Indians but the nations of the world. In the words of Pandit Jawaharlal Nehru, "Jai Singh would have been a remarkable man anywhere and at any time" (Discovery of India).

Maharaja Sawai Iswari Singh (1743-50) came to the throne of Jaipur, being the elder son of the demised ruler. This ruler was a follower of the 'Tantrik' cult, also patronised art and built the renowned 'Isar Lath' in lieu of his victory against his own younger brother at

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Rajmahal. His father's artist, Sahib Ram, was now a fully matured artist and painted life-size portraits using lacquer (chandras) on cloth. Lal Chand Chitara painted many scenes of greatly favoured sport of animal fights which took place at the Jaipur Chaughan on the west of the Jai Niwas garden. The works of this artist are full of life-actions with many figures and animals. The canvas is large depicting the human and animal feelings through excitement, fear, annoyance, joy, terror and sorrow. Hira was another expert artist who executed fine quality works of different subjects and portraiture.

Sahib Ram continued to paint large portraits under the kind patronage of Maharaja Sawai Madho Singh I (1750-67), the younger brother of the former ruler, who committed suicide due to a wrong agreement initiated by their late father. Technically, he made a change in his works, now instead of painted jewellery he pasted or fixed wood pieces on the canvases of different shapes and sizes, painted them so accurately that they gave the impression of real ornaments. He even affixed finely damascened steel bosses on the painted shields. Lal Chitara also continued to work at his court. Another important and competent miniature portrait painter was Ramji Das who executed some very fine and refined works. Govinda and Kushal Chitara were also from the same atelier.

The reign of Maharaja Madho Singh I was full of political turmoils, warfares and instabilities due to the strained relations of the Jaipur house with the Marathas and the Jats of Bharatpur. He therefore could not get much constructive work carried out except that the Madho Vilas was erected and frescoes were got painted on the walls of Sisodiniji's Mahal, on the Galta temples and Madho Niwas in the City Palace compound.

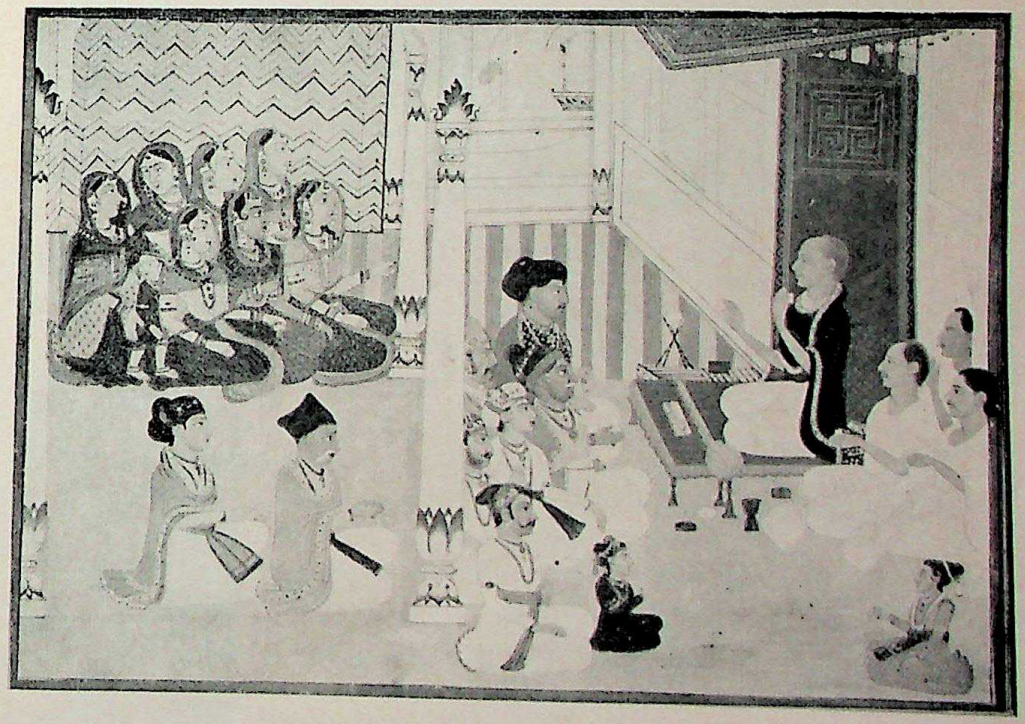
He was succeeded by his eldest son Maharaja Sawai Prithvi Singh (1767-79) whose two court master-artists Hiranand and Triloka jointly

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 23

JAISTHA MASA
C-1750 A.D.

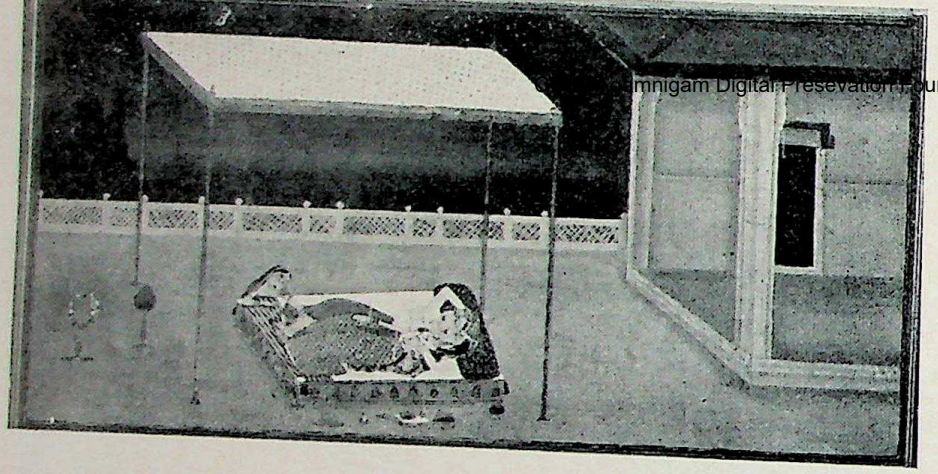
Exhibit No. 30



A JAIN MONK PREACHING
C-1775 A.D.

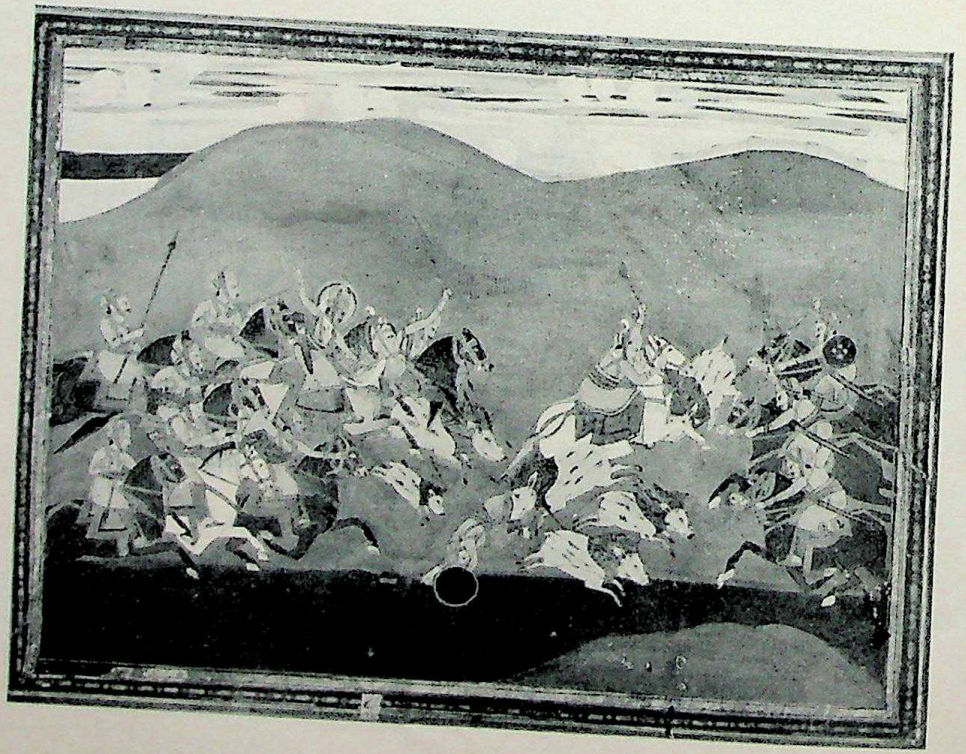
Omnigam Digital Preservation Foundation, Chandigarh

Exhibit No. 34



AN ILLUSTRATION OF BHAGWAT
C-1790 A.D.

Exhibit No. 41



WILD BOAR HUNTERS
C-1800 A.D.
Artist : Panna Lal

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

prepared his life-size exquisite portrait in 1778 A.D. It is studded with semi-precious stones which give the effect of valuable jewellery. This portrait depicts the ability of the artists and perfection with which they could handle their subject and the technique.

The accidental demise of the Maharaja, at a young age, brought his younger brother Maharaja Sawai Pratap Singh (1779-1803) to the throne of Jaipur. This new ruler proved to be a great builder, a man of letters and one of the most important patrons of fine arts. He got the famous Hawa Mahal constructed for the royal household ladies to watch the stately processions and festivals. The Preetam Niwas, with artistically decorated gates, was built. Five storeys were added to the Chandra Mahal Palace. The Diwan-i-am (Hall of Public Audience) was completed and many zenana-mahals (ladies apartments) were also built with delicately decorated floral murals and frescoes. The pavilion in the Jai Niwas Garden was converted into Shri Govind Deoji Temple and a red stone carved gateway was erected behind the Madho Niwas.

The Maharaja proved to be a great Vaishnava and not a Tantrik like his forefathers. He wrote twenty-one books and composed many poems in praise and devotion to his Lord Krishna and even himself performed Kathak dance before Shri Govind Deoji's idol. His pen name was Brij Nidhi and added many books and manuscripts to the royal library as was done earlier by the founder of Jaipur.

The Jaipur style of painting at his court entered a new and dynamic phase. His atelier consisted of a galaxy of at least fifty-one artists, who did not only paint portraits, but prepared complete sets of Raga Mala, Durga Path, Bhagwat, Ramayana etc. Sahib Ram continued to paint and produced three world famous master pieces. The first is the charming bust portrait of the ruler, which is dated 1793 A.D. and has lacquer and metal colours also. The second is 15′ × 6′ size dance of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Radha-Krishna with nineteen very pretty lady figures and the third is the life size portrait of the Maharaja (1793 A.D.). The quality of these works is superb and perfect in proportions.

Apart from this master artist, the other artists of class and fame, were those who completed the earlier mentioned sets, their names are Ram Sewak, Gopal, Udai, Hukma, Laxman, Saligram, Ghasi, Jiwan, Radha Kishen, Chiman, Raju, Ghasi s/o Sita Ram, Sita Ram, Jeewan s/o Raja Ram, Ghasi s/o Daya Ram, Mangal, Faizullah, Ram Kishen, Gopa, Raja Ram, Daya Ram, Niranjan, Kushal s/o Sewa, Saligram (senior), Govind, Govind Ram, Hari Narain, Ramji Das, Shiv Ram, Usta Lal. There were many others who worked on frescoes, murals and other miniature paintings.

The art and technique of painting at Jaipur started declining with the coming of foreign influence. The European landscape figures and pigments upset the tradition and thus hybridization of art took place during the reign of Maharaja Sawai Jagat Singh. Some of the artists like Sahib Ram (he might have died at an age of over eighty) and some others continued to keep up the tradition, style and technique, whereas the works of other contemporary artists got completely lost under the sweeping foreign influence. The change in the outlook and appreciation by the rulers (patrons) also helped it. One of the most important eras in the history of Indian Art came to a close. The renaissance which took place during medieval period suddenly came to a standstill with the foreign domination and relation.

The high traditions of painting further suffered during the minority rule of Maharaj Sawai Jai Singh II and Maharaj Sawai Ram Singh. By the time Ram Singhji attained majority he found that the most of his court artists were painting in realistic style, which was

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

not-Indian and was different from the traditions. They were even painting the photographs or adopted the photographic style of portraiture. Any way, the capable ruler did not neglect the aptitude and qualities of his people, and therefore, diverted their attention to further development of arts by starting the Maharaja's School of Arts and Crafts and a Museum where they could see and study various Indian and foreign handicrafts. This School produced very fine and artistic articles and capable students, which placed Jaipur on the world map as a great centre of handicrafts, ivory, sandal-wood articles, tie and dye goods, toys and dolls, pottery, brass, metal, silver-gold wares, jewellery ornaments, statues, calico prints, damascene work, enamelled wood and lacquered goods, papier-machie etc.

He also started a Sanskrit College and many other schools and colleges. The public utility services were introduced. The city was painted pink. Thus this lovely town got the name of Pink City. The Museum was surrounded by a botanical and a Zoological garden for the recreation of the people. The Rambagh Palace was constructed for himself with modern amenities. The following artists worked for them:

1. Fakira
2. Ramji
3. Mangal
4. Ram Chandra
5. Mohan Lal
6. Ram Lal
7. Ganga Bux
8. Madho Lal
9. Baksa
10. Kesa
11. Ram Lal

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

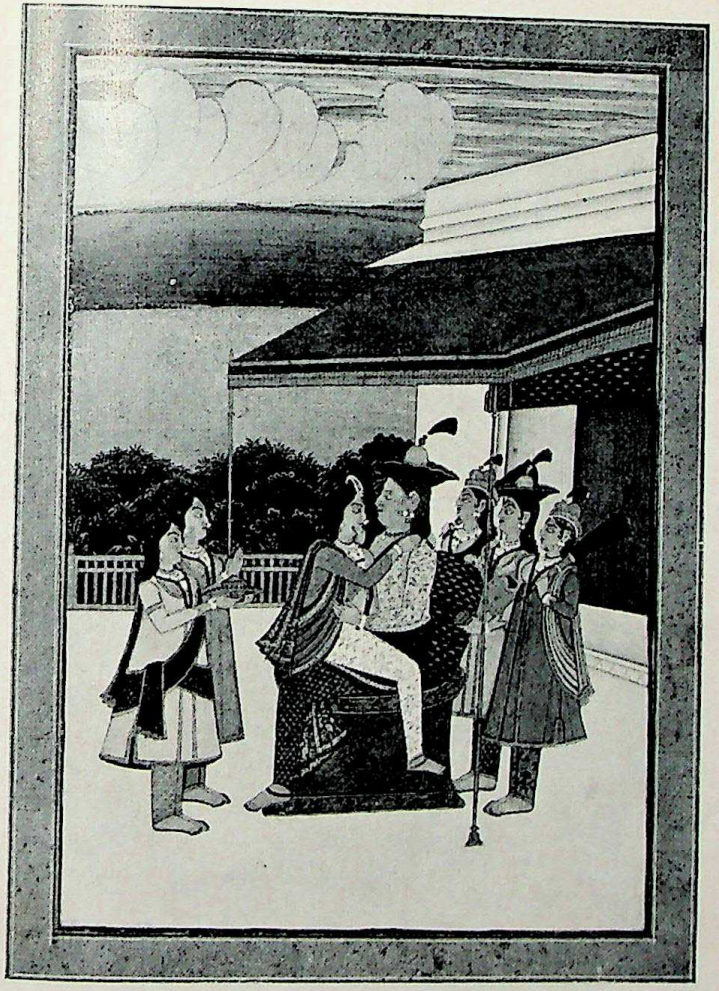
The adopted son Maharaj Sawai Madho Singh II (~~1834~~-1880)-1922. succeeded him. He got the Mubarak Mahal built and continued to patronise arts and crafts, and some very important exhibitions were held and publications were brought out by Col. T. H. Hendley and Col. Jacob. The following artists worked for him at the palace :—

1. Ganga Bux s/o Laxmi Narayan
2. Panna
3. Gopi Ram
4. Gopi Nath s/o Bal Govind
5. Gopi Nath s/o Bansi Nath
6. Ganga Bux s/o Bal Govind
7. Murli
8. Chhajhu Ram s/o Ram Chandra
9. Mohan Lal Sharma
10. Madho Lal
11. Raghunath s/o Ram Chandra
12. Nand Ram
13. Kalu Ram
14. Gopi Nath
15. Jagannath
16. Ganga Bux
17. Gopi Ram.

The late ruler, His Highness the Maharaja Sir Sawai Man Singhji Bahadur, came to the throne of Jaipur in 1922 and made Jaipur the home of Polo, a seat of learning and a town full of attraction for outsiders. The all-sided development during his reign gave a chance to Jaipur to become the capital of a united Rajasthan after the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 40



PETTING
C-1800 A.D.
Artist : Gumana

Exhibit No. 69

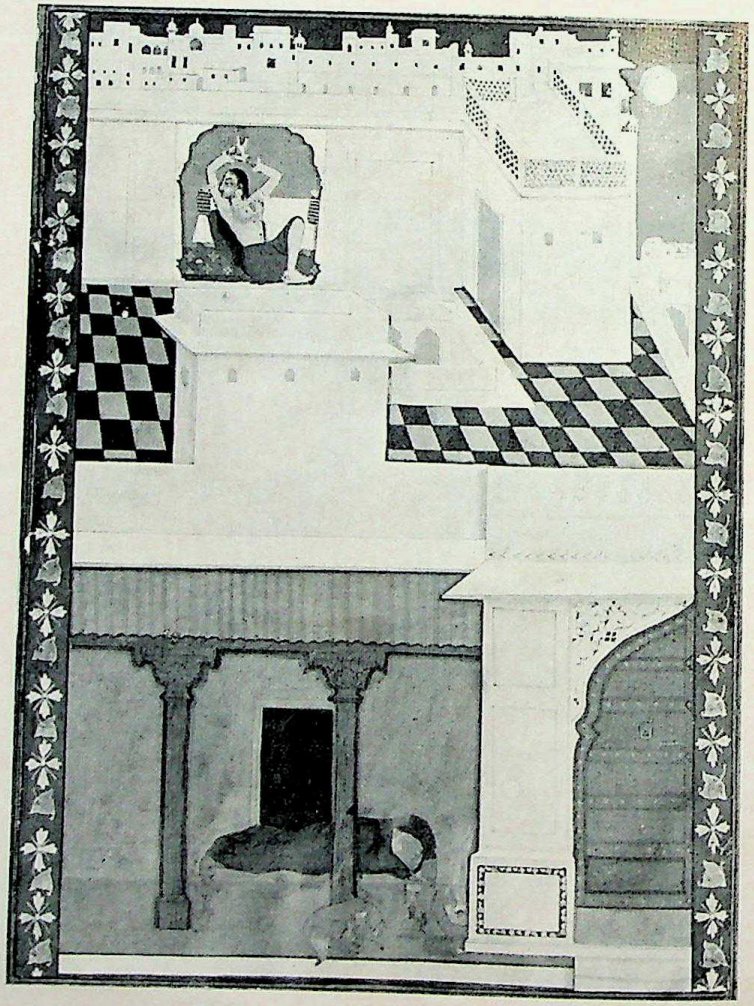
THAKUR DURJAN SALJI of Nawalgarh
Dated 1899 A.D.
Artist : Mohan Lal

Exhibit No. 86

Exhibit No. 89

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

FLUTE PLAYER
Dated 1960 A.D.
Artist : Kripal Singh Shekhawat



VIRAHINI NAYAKA
Dated 1970 A.D.
Artist : Sumahendra

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ALWAR SCHOOL

Exhibit No. 90

HIRAMAN THE PARROT
C-1750 A.D.

Exhibit No. 92

NUDE STUDY
C-1810 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 102

RAO RAJA BUDH SINGH OF BUNDI
C-1725 A.D.

Exhibit No. 100

MAHARAJA SAWAI JAI SINGH I — JAIPUR
C-1725 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

achievement of Independence in 1947. These were the artists working during his reign :—

1. Hajari Lal
2. Laxmi Narayan
3. Madho Lal
4. Mohan Lal Sharma
5. Yajendra Nath Mohta s/o Nathu Lal
6. Raghu Nath
7. Shyam Sunder
8. Shyam Lal
9. Chote Lal
10. Bhoor Singh Shekhawat
11. Ram Niwas Verma
12. Kripal Singh Shekhawat
13. Ram Gopal Vijayvergiya
14. Ved Pal Sharma (Bannu)
15. Deoki Nandan Sharma

The miniature paintings of Amber are simple and unsophisticated with contrasting colours, sweeping and forceful lines. Figures are flat, there is less perspective and composition is somewhat geometrical like the murals and frescoes. The vitality and greatness of western and northern Indian styles seem to have disappeared by 1625; what remained was strength, resolution and dignity in the figures. Much is not known between the period of Mirza Raja Jai Singh's death and Maharaja Sawai Jai Singh I's accession to the throne of Amber.

The reign of Maharaja Sawai Jai Singh (1699-1743) was positively a great and a glorious period for painting in the history of Kachawah school, but the art history has become quite confused, as a lot of Mughal influence is witnessed over the region. The selection of subject was always inspired by Hindu lyric, literature or Hindu religion

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

mythology and also Sanskrit works. The composition during this period is simple, the treatment is flat, subjects are enough sophisticated and are lyrical in character. These works were executed during 1700 A. D. or during the foundation period of Jaipur. During the reign of Maharaja Sawai Iswari Singh and Madho Singh I, a dominating Mughal influence is seen in comparison to a pure Rajput of that period.

During Maharaj Sawai Pratap Singh, as stated earlier, the art entered the last grand phase which continued successfully in the beginning of the reign of Maharaj Sawai Jagat Singh (1803-18). In this period and for the first time in the history of Rajasthan art, the large size paintings and portraits were produced. Late Mr. N. C. Mehta writes in his book, "The Jaipur portraits must be considered as among the finest specimens of Hindu portraiture yet known."

The other renowned works by the court are the "Goverdhan Dharana" i. e. the lifting of the mountain Goverdhan by Lord Krishna and the "Ras-Mandal" or the "Ras-Leela" (The dance of Krishna with Radha and Gopikas). Only the figure of Lord Krishna lifting the mountain indicates some Kishangarh influence on Jaipur artists and their works. This may be because Maharaj Sawai Madho Singh I was betrothed to the sister of Maharaj Sawant Singh (Nagri Das) of Kishangarh. Due to this matrimonial relationship it is possible that an exchange of artists might have taken place between the two states; thus culturally and stylistically influencing each other. By this period the Mughal influence had completely disappeared and a pure local style had developed.

The local style too did not last for a long time due to the coming of the British, and Jaipur signing a treaty with them in 1803 and again rectifying it in 1818 A.D. The royal patronage also

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

disappeared during the minority rule of the two succeeding Maharajas. After achieving ruling powers Maharaj Sawai Ram Singh started patronising arts, but complete deterioration had already taken place. The other cause was the mass production of inferior painting for commercial purpose with immense foreign influence and pigments. These hybrid products were very weak in style, technique, colour scheme and composition. The artistic qualities were replaced by craftsmanship, therefore these works were unable to compete with new foreign works. The introduction of etchings, litho prints and mechanically produced colour prints, by the European firms completely wiped out the miniature work which were generally more expensive than the prints available in the market. The works of Raja Ravi Verma were much popular than those of local artists.

The art of painting further declined when the later rulers, not only at Jaipur, but every where started patronising foreign works, painters and techniques. The art of painting in oil was completely foreign for the artists and they were neither successful in grasping the technique nor the subjects as was done by outsiders. By the end of the late Maharaja's rule only photographic portraits in oil and water, were either painted or copied on paper and canvas. The traditional artists continued to bring their water colour works as presents, to the Maharajas, on the occasion of important festivals which were immediately deposited in the 'Pothikhana' (library). Thus a glorious chapter in the art of painting came to an end, all over Rajasthan, by 1900 A.D.

The style of painting at the Jaipur court influenced a vast area of Rajasthan from 1600 to 1900 A.D. The northern part of Jaipur State known as Shekhawati became very rich in Jaipur style murals and frescoes, between 1750-1900 A.D., because all the towns which have such works were founded during the middle or later 18th century. In

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

towns like Sikar, Nawalgarh, Fatehpur, Ramgarh, Laxmangarh, Mukundgarh, Dundlod, Churi-Ajitgarh, Mandava, Jhunjhunu, Chirawa, Pilani, Singhana and Khetri many of the buildings are covered with murals and frescoes with huge panels very ably and artistically handled. Closer study indicates that these works were executed under the influence of Jaipur and Jodhpur schools, while the Jaipur technique has been employed in actual execution. Many wall paintings bear the names of the artists and even have date inscribed on them, along with the address of the artist. Considering the quality and quantity of work put up by the local artists, the remarks of Dr. Hermann Goetz, that the paintings of this area remained primitive and barbarian, hardly have any truth or force in it. The miniatures of the area are also similar to the frescoes and murals but they are scarcely available.

At the time of the reign of Maharaj Sawai Jai Singh I, Th. Pratap Singh, who held Macheri as a jagir since 1720, carved a separate kingdom from some parts of Jaipur State, with Alwar as the capital during the reign of Maharaj Sawai Madho Singh I. Since most of the Alwar area remained under Jaipur for a pretty long time the Jaipur influence was inevitable but at a later stage the influence of Delhi School also crept in during Maharaj Banai Singh's period. This Maharaj was a man of cultural and artistic leanings and tastes and he might have engaged some artists or might have collected a lot of miniatures done by Jaipur and Delhi artists, who often moved from one place to another to sell their works at different courts. By this time the Mughals had also lost all political importance and power as also the ability to patronize fine arts due to deteriorating financial conditions and instability. Therefore, it is not possible to be very certain whether these works, from Alwar, were actually executed by the local artists or by artists from Jaipur and Delhi. Alwar being a buffer state between Jaipur and Delhi it is just possible that local

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 103

RAO RAJA SARDAR SINGH I OF UNIARA'S ZANANI MEHFIL

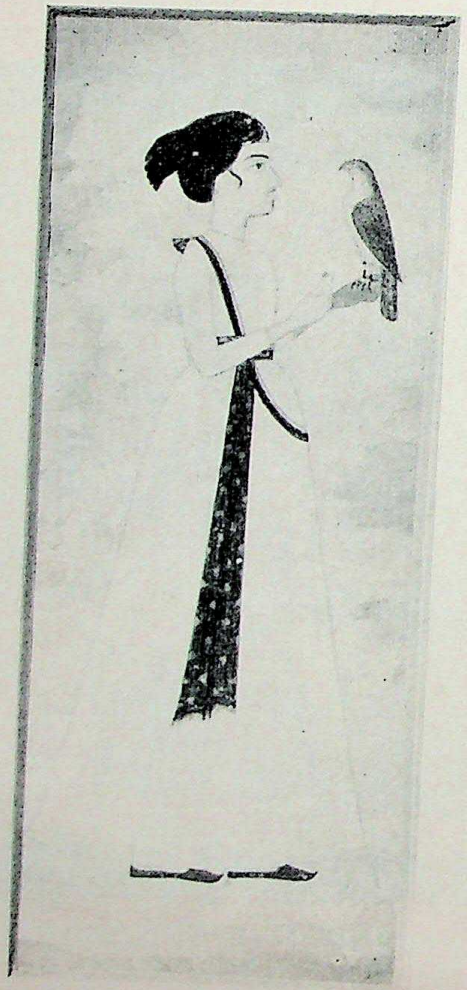
TINTED DRAWINGS (JAIPUR SCHOOL)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 109

A PORTRAIT
C-1750 A.D.

Exhibit No. 114



MAN WITH A FALCON
C-1750 A.D.

Exhibit No. 122

FIRANGI GHAMANDI SAHIB
C-1825 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

works have been influenced by both styles. The theory of an independent Alwar style has still to be proved by documentary and substantial materials, at the moment it is all a guess work without any solid foundation and authenticity.

The Naruka Thikana of Uniara is situated on the border of Jaipur and Bundi. Here the art of painting was greatly patronised by Rao Raja Sangram Singh I (1690-1715), who was not only an important ruler but he greatly appreciated art of painting, and his son Ajeet Singh also kept a few artists. Rao Raja Sardar Singh (1740-77) had some competent artists like Dheema, Mir Bux, Kasi Ram, Ram Lakhan and Bhim at his court. They all painted in a mixed style of Jaipur-Bundi. The court artists Kavla and Bakhta did a lot of fine work during the period of Bishen Singh (1777-90) and painted exactly like the Jaipur works of Maharaja Pratap Singh's time but with little Bundi influence. The artists of Rao Raja Bhim Singh's atelier (1790-1820) that is Ram Lal, Ram Ratan, Gopal and Chokha are important. The art starts declining from Rao Raja Feteh Singh (1820-67) but Bakhta and Barru still maintained a good standard. By the time of Rao Raja Sangram Singh II (1867-87) the art had completely deteriorated, like that of other places, even then the artist like Mohan Lal tried to follow the tradition.

The Rao Rajas of this Thikana were semi-independent for quite a long time and they went on siding with various parties and powers on different occasions. The moral and blood relationship with the Jaipur rulers and matrimonial alliances with the House of Bundi Hadas brought such a unique and fine inter-mingling of the two styles that we can even have the courage of calling it an independent style at certain stages. Some of the works are exactly like Bundi or Jaipur with little mixture. I have a painting in which the main figure is in Jaipur Kalam and other figures are in Bundi style. The reason of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

this different type of work, at Umara, is its geographical situation as its boundaries touch those of Jaipur, Bundi and Udaipur.

The other states which came under the influence of Jaipur style are Bharatpur, Dholpur, Karauli and Tonk. The Bharatpur works are also in a mixed style i. e. the Jaipur and Mathura. The same is the case with the work available from Dholpur. The Karauli works are more or less like those of Jaipur with difference in the head-gear and decorations. The works of Tonk have more Muslim influence but are like Jaipur pictures.

The frescoes and murals of Jaipur of the 18th and 19th centuries are to be found in various buildings within the four walls of the Jaipur city. The City Palace has hundreds of fine and outstanding examples of 1750 to 1925 A. D. The Purana Ghat, Sisodaniji's Mahal and temples at Galta have some exquisite examples of 1750-1810 A. D. frescoes and murals, but are not well preserved. Many other towns within the former Jaipur State have fine wall paintings and a lot of research is required to be carried out regarding their actual location, quality of work, type of work and the period to which they belong. The Rajasthan Lalit Kala Akademi should take up the work of survey sincerely, because it is one of the most important function of a body like this.

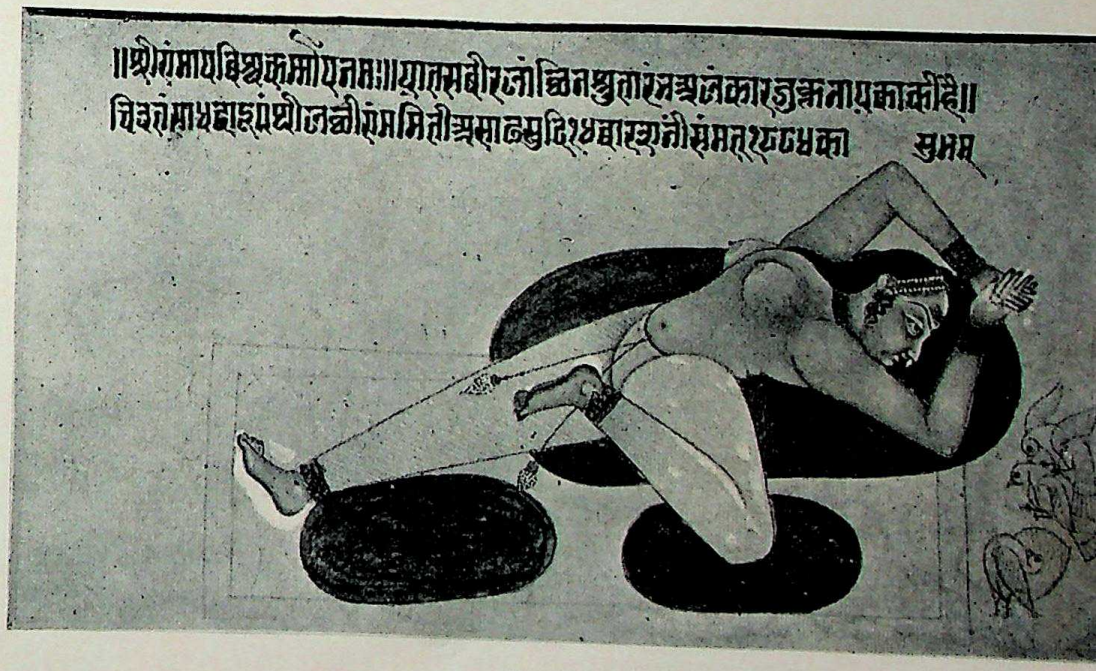
The Jaipur fresco and mural artists were also engaged by different rulers and Thakurs to decorate their Seesh Mahals and other buildings. Their works could be seen in Mewar, Jaisalmer, Ghanerao, Kuchaman and many other towns of Rajasthan. This is, because they had mastered the fresco (Araish) technique which was so famous and they surpassed the local talent and technique. The Jaipur miniatures could be seen in all collections all over Rajasthan due to their popularity.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 123

SADHU LACHI RAM
(Self-Portrait)
Dated 1826 A.D.

Exhibit No. 124



NAYAKA
Dated 1827 A.D.
Artist : Sadhu Lachi Ram

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DRAWING (JAIPUR SCHOOL)

Exhibit No. 133

COURTIER
C-1800 A. D.

Exhibit No. 135

SAINTLY PERSON
C-1850 A. D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CATALOGUE

AMBER SCHOOL

1. Badshah & Begum
   C-1615 A.D.
2. Pancham Ragini
   C-1650 A.D.
3. Deepak Raga
   C-1650 A.D.
4. Srawan Masa
   C-1650 A.D.
5. Gaurkari Ragini
   C-1700 A.D.
6. Deepak Raga
   C-1700 A.D.
7. Ramkali Ragini
   C-1700 A.D.
8. Patmanajari Ragini
   C-1700 A.D.
9. A Rajput Lady
   C-1725 A.D.
10. Raja Ram Singh Ist of Amber
    C-1725 A.D.

JAIPUR SCHOOL

11. Princess & her Maid
    Dated 1731 A.D.
12. Battle of Gagwana (Cloth)
    C-1740 A.D.
13. Mother & Child
    C-1750 A.D.
14. Maharaja Isri Singh of Jaipur
    C-1750 A.D.
15. Maharaja Madho Singh I of Jaipur
    C-1750 A.D.
    Artist : Ramji Das
16. Thakur Kirat Singh of Jhalai
    C-1750 A.D.
17. Bhilani with a Rabbit
    C-1750 A.D.
18. Maharaja Sawai Madho Singh I of Jaipur
    C-1750 A.D.
19. Thakur Kushal Singh of Jhalai
    C-1750 A.D.
20. Rao Raja of Uniara
    C-1750 A.D.
21. Lady's Bust portrait
    C-1750 A.D.
22. A Lady
    C-1750 A.D.
23. Jaistha Masa
    C-1750 A.D.
24. A Lady and a Deer
    C-1750 A.D.
25. Jaipur's Royal Procession
    C-1750 A.D.
26. A Nayaka
    C-1760 A.D.
27. Maharaja Prithvi Singh of Jaipur
    C-1767-79 A.D.
    Artist : Sahib Ram
28. Maharaja Prithvi Singh of Jaipur
    C-1767-79 A.D.
29. Mother of Bhawani Ram Usta
    C-1775 A.D.
    Artist : Bhawani Ram
30. A Jain Monk Preaching
    C-1775 A.D.
31. Murari and Radha
    C-1775 A.D.
32. Raja Prithvi Raj of Amber
    C-1775 A.D.
33. A Nayaka
    C-1775 A.D.
34. An Illustration of Bhagwat
    C-1790 A.D.
35. Standing Portrait
    C-1790 A.D.
36. Raja Jawahar Singh of Bharatpur
    C-1800 A.D.
37. Lady Flying a Kite
    C-1800 A.D.
38. Maharana Jagat Singh of Udaipur
    C-1800 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

39. Rao Raja Bhishma Singh of Uniara
C-1800 A.D.

40. Petting
C-1800 A.D.
Artist : Gumana

41. Wild Boar Hunters
C-1800 A.D.
Artist : Pannalal

42. Maharajas of Amber & Jaipur
C-1800 A.D.

43. R. Hanumant Singh of Shahpura
Dated 1810 A.D.

44. Goverdhan Dharan
C-1825 A.D.

45. Basant Panchami Mehfil
C-1825 A.D.

46. Asta Devies (Cloth)
C-1825 A.D.

47. Kabir Das
C-1825 A.D.

48. Matwali (Drunk)
C-1825 A.D.

49. Thakur Kaju Ramji of Isarda
C-1825 A.D.

50. Raja Bhopal Singh of Khetri
C-1825 A.D.

51. Mathura & Vrandavan (Cloth)
C-1825 A.D.

52. Radha Krishna on a swing
C-1830 A.D.

53. A Sethji
C-1850 A.D.

54. Sufi Sunder Dasji
C-1850 A.D.

55. Man at Prayers
C-1850 A.D.

56. Munnia
C-1850 A.D.

57. A Bird
C-1850 A.D.

58. Thakur Karani Singh of Nawalgarh
C-1850 A.D.

59. A Damsel
C-1850 A.D.

60. Gajendra Moxa
Dated 1875

61. A Dancing Girl
C-1875 A.D.

62. Survival of the strongest
C-1875 A.D.

63. A Battle Scene
C-1875 A.D.

64. Chandra Mahal Palace
C-1880 A.D.

65. Sidhachalji
1890 A.D.
Artist : Ganesh

66. Astapad
C-1890 A.D.
Artist : Ganesh

67. Mother & Child
C-1890 A.D.

68. Holi Revellers
C-1899 A.D.

69. Thakur Durjan Salji of Nawalgarh
Dated 1899 A.D.
Artist : Mohan Lal

70. City Palace and Jantar Manter
Dated 1902 A.D.
Artist : Murli

71. A Thakur
C-1910 A.D.

72. Tripolia Gate
C-1910 A.D.

73. Albert Hall
C-1910 A.D.

74. Fantal Pigeons
C-1910 A.D.

75. Chopar
C-1915 A.D.
Artist : Murli

76. A Jaipur Street Scene
C-1915 A.D.
Artist : Murli

77. Shriram Ratna
C-1920 A.D.

78. Muni Sita Ram
C-1920 A.D.

79. Radha and Krishna
C-1920 A.D.

STENCIL (JAIPUR)
(1800 to 1900 A. D.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Exhibit No. 147

RADHEY SHYAM

Exhibit No. 156

MUSICIANS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

EXHIBITS FROM THE FOLLOWING COLLECTIONS

1. KUMAR SANGRAM SINGH
   Catalogue Nos. 1 to 43, 45 to 51, 53 to 58, 69 to 71, 80, 83, 86, 89, 90 to 97, 99 to 170.
2. SHRI LAXMI NARAIN SARAF
   Catalogue Nos. 59, 60, 65 & 66.
3. SHRI RAM CHARAN SHARMA 'VYAKUL'
   Catalogue Nos. 49, 52, 61 to 64, 67, 68, 72 to 79 & 98.

The following exhibits are the own works of the artists from their ownership.

1. SRI KRIPAL SINGH SHEKHAWAT
   Catalogue Nos. 84, 85 & 88.
2. SHRI RAM GOPAL VIJAYAVARGIYA
   Catalogue Nos. 81, 82 & 87

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

80. Lady Musician
C-1900 A.D.

81. Ranjeet Mina
C-1910 A.D.
Artist : Ram Chandra

82. Bilawal Ragini
Dated 1955 A.D.
Artist : Ram Gopal Vijaiwargiya

83. Lioncharging on a Bull (Tile)
Dated 1958 A.D.
Artist : Kripal Singh Shekhawat

84. Krishna Janam
Dated 1958 A.D.
Artist : Kripal Singh Shekhawat

85. Virahi Yaksha
Dated 1959 A.D.
Artist : Kripal Singh Shekhawat

86. Flute Player
Dated 1960 A.D.
Artist : Kripal Singh Shekhawat

87. Yaksha & the Cloud Messenger
(From Meghdoota)
Dated 1960 A.D.
Artist : Ram Gopal Vijaiwargiya

88. Ram Rawan Yudha
Dated 1969 A.D.
Artist : Kripal Singh Shekhawat

89. Virahini Nayaka
Dated 1970 A.D.
Artist : Sumahendra

ALWAR SCHOOL

90. Hiraman the Parrot
C-1750 A.D.

91. Lady with Pandan
C-1775 A.D.

92. Nude Study
C-1810 A.D.

93. A Portrait
C-1825 A.D.

94. Boar Hunt
C-1850 A.D.

95. Wild Boar Hunt
C-1850 A.D.

96. Dancing Girl
C-1850 A.D.

97. Lady with an Instrument
C-1850 A.D.

98. Col. T. Cadell V.C.
C-1915 A.D.

UNIARA SCHOOL

99. Rao Raja Bhao Singh of Bundi
C-1680 A.D.

100. Maharaja Sawai Jai Singh 1st
C-1725 A.D.

101. Maharaja Abhey Singh of Jodhpur
C-1725 A.D.

102. Rao Raja Budh Singh of Bundi
C-1725 A.D.

103. Rao Raja Sardar Singh 1st
Janani Mahfil
C-1750 A.D.

104. Rao Raja Sardar Singh 1st
Mardani Mahfil
C-1750 A.D.

105. Thakur Nawal Singh of Nawalgarh
C-1750 A.D.

106. Jagat Siromani Temple of Uniara
C-1760 A.D.

107. Raja Bhopal Singh of Khetri
C-1775 A.D.

108. Raja holding a Court
C-1850 A.D.

TINTED DRAWINGS

JAIPUR SCHOOL

109. A Portrait
1750 A.D.

110. A Courtier
1750 A.D.

111. Standing Figure
1750 A.D.

112. Standing Lady
1750 A.D.

113. Warrior
1750 A.D.

114. Man with a Falcon
1750 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

115. Standing Figure
1750 A.D.

116. Sawai Jai Singh II
1750 A.D.

117. Courtier
1775 A.D.

118. Young Man
1775 A.D.

119. Woman with Ornaments
1875 A.D.

120. Man With Rosery
1775 A.D.

121. Man with a Mala
1800 A.D.

122. Firangi Ghamandi Sahib
1825 A.D.

123. Sadhu Lachi Ram
(Self-portrait)
1826 A.D.

124. Nayaka
1827 A.D.
Artist : Sadhu Lachi Ram

125. Court Officer
1850 A.D.

126. Lady in Blue Dress
1850 A.D.

127. Maharaja Sawai Ram Singh of Jaipur
1850 A.D.

128. Man With Yellow Safa
1900 A.D.

129. Portrait of a Man
1900 A.D.

130. Man with Red Head Gear
1900 A.D.

DRAWING

(Jaipur School)

131. Lady with a flask
1775 A.D.

132. Sahib Ram Artist
1775 A.D.

133. Courtier
1800 A.D.

134. Maharaja Sawai Jagat Singh of Amber
1815 A.D.

135. Saintly person
1850 A.D.

PAINTING ON MICA

(Jaipur School)

136. Lady with a pot
1825 A.D.

137. Lady with a thal
1825 A.D.

STENCILS

(Jaipur)
(1800 to 1900)

138. Lord Krishna

139. Vishnu on Shaish Shaiya
140. Radha Krishna
141. Sri Nathji
142. Vishnu and Garuda
143. Shiv & Parvati
144. Bal Gopal
145. Narsingh Avtar
146. Ganesh & Kartikeya
147. Radhey Shyam
148. Bhairava
149. Wild Boar Hunters
150. Tiger Hunt
151. Man on Chair
152. Lady on Chair
153. Lady with Lotus
154. Ladies with Morchhals
155. Dancing Figure
156. Musicians
157. Cows and Gopas
158. Firangies
159. Horse Carriage
160. Lady holding a Lotus
161. Lady holding a Morchhal
162. King Cobra
163. Peacock
164. A Mahal
165. A Gateway
166. Flower Pot
167. Landscape
168. Two Plants
169. Two Designs
170. Two Motifs

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Layout & design by : Paras Bhansali.
Printed at : Jaipur Printers, Jaipur.